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If a blue is preferred procure a color called deep blue green, which, however, is not green at all, but the most perfect shade of blue in the whole list of colors. It is the same that forget-me-nots are painted with and also skies. It is equally beautiful when used delicately and in pale tints or its full strength.

Another blue is an old blue or delft blue, now much the fashion. Its color approximates that of the delft ware of Holland and the always admired Dutch tiles.

Either of these will produce beautiful results; the selection is altogether a matter of individual taste or fancy, whether you prefer a soft, somewhat pale blue, a perfect blue, or the deeper shade. If, however, your desire is to try something in natural colors, select the spray of flowers first and obtain only the necessary colors to reproduce it. As you advance the rest of the colors required to make a full palette may be added from time to time, and the expense is apparently lightened. Perhaps



VASE FOR FLOWERS. BY JOSEPH CHERET.

special stress seems unduly laid upon the very material counting of cost, but that this element enters largely into a discussion whether to paint china or not is very true and has been most thoroughly impressed upon the writer.

To many to pay five, six or eight dollars to make an experiment is a deterrent factor, while these same persons might not object, provided they could purchase them by degrees and gradually accumulate all the requisite accessions for the pursuance of this art. As this is written to encourage the art, we feel bound to allude more or less to the probable cost—and to open a way by which those of a moderate income need not be denied the privilege of painting china.

Although china painting, as we said before, is rather an expensive luxury, yet there is no reason why the art should be

exclusively for those who can abundantly afford it. It is our purpose in giving these free instructions to enable others to engage in it, and thereby lighten expenses one degree at least.

If our directions are followed we intend, that if the reader cannot ultimately procure more than reimbursement of all expenditure, at least she will have some knowledge of a pursuit that will give her infinite pleasure and her friends enduring enjoyment.

In the selection of colors we would advise the purchaser to buy only of a reputable merchant, whose business it is to prepare artists' materials. There are many preparations in the market that are equally good, one as the other. Mineral colors are manufactured in England, France, Germany and America, and no one line possesses any special advantage over the other.

There may be a difference in a few colors owing to some slight variety of their respective formulas. Perhaps, too, they were each prepared with a view to fusing to the china of the land, which certainly differs widely from that of the other, both in body and glaze. For instance, English china is softer in both qualities than French. But on the whole, the difference in the colors is so slight as to be wholly unperceived by beginners.

It is not within the province of this article to enter into the relative merits of any particular make, but to avoid confusion will adhere to Lacroix's (French) colors—simply that they are to be found everywhere, and seem to be universally used.

In our April number we published an article setting forth the many advantages of Sartorius' Vitro Colors, which are mixed and used with water. If you prefer these the names hereafter given will not conflict, as they are the same. After all, the colors are manufactured from the same basis, that is the same minerals, and if one manufacturer chooses to call his color carnation, and another pompadour, what difference does it make to the beginner, except no end of confusion? It is therefore to avoid this confusion that hereafter all colors mentioned will be those on the regular Lacroix list—which have also been adopted by some other equally reputable houses.

Just here should be set at rest once and forever that universal doubt, which has so erroneously attained such frightful dimensions in regard to mixing these colors. THEY WILL ALL MIX. The impression that they do not is firmly rooted in the minds of many. How or why this ever obtained currency is impossible to imagine. But true it is that many are afraid to venture on such prohibited ground. When questioned they can not give any good or valid reason for not mixing, but steadfastly avoid it as though it would create some dreadful catastrophe; something a little less degree dreadful than an explosion or complete annihilation—or something else too horrible to be named. The writer never could get an opinion or intelligent expression from anyone who advanced this theory, and has always found it an almost unsurmountable barrier to overcome, so steadfast do they remain to their prejudices, when inculcated by persons having no experience.

(To be continued.)

DECORATIVE NOTE.

WHITE lead paint on floors is detrimental to health, and is said to render the wood soft, and, hence, less capable of wear. Ocher is especially desirable, while zinc may be used also. Varnish made of drying lead salt is also said to be destructive to the wear; and it is recommended that the borate of manganese should be used to dry the varnish. A recipe for a good floor varnish is as follows: Take 2 lbs. of pure white borate of manganese, finely powdered, and add it, little by little, to a saucepan containing 10 lbs. of linseed oil, which is to be well stirred and raised to a temperature of 360° Fahr. Heat 100 lbs. of linseed oil in a boiler until ebullition takes place, then add to it the first liquid; increase the heat, and allow it to boil for twenty minutes. Then remove from the fire and filter the solution through cotton cloth. The varnish is then ready for use. Two coats may be used, with a final coat of shellac, if a brilliant polish is desired.

A good, smooth soft wood floor may be stained a rich dark brown by the use of 1 lb. of asphaltum mixed with ½ lb. of beeswax, or a greater quantity of each in proportion. Add more asphaltum if too light. Apply with a sponge or brush. A thin coat of shellac is then put on, lightly sandpapered off, and varnished.